

# Adolph Bolm Collection

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Music Division, Library of Congress

Washington, D.C.

2009

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eadmus.mu010024](http://hdl.loc.gov/loc.music/eadmus.mu010024)

# Collection Summary

Title: Adolph Bolm Collection

Span Dates: circa 1895-1982

Bulk Dates: (bulk 1908-1948)

Call No.: ML31.B65

Creator: Bolm, Adolf, 1884-1951

Extent: 800 items; 9 containers; 4.5 linear feet

Language: Collection material in English and Russian

Repository: Music Division, Library of Congress, Washington, D.C.

Abstract: Adolph Bolm (1884-1951) was a dancer, choreographer and dance teacher. This collection, which documents his career both in Russia and the United States, contains photographs, correspondence, programs, pamphlets, articles, business papers, writings, artwork, and music scores.

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### People

Bolm, Adolf, 1884-1951--Archives.

Bolm, Adolf, 1884-1951--Correspondence.

Bolm, Adolf, 1884-1951--Photographs.

Bolm, Adolf, 1884-1951.

Bolm, Adolf, 1884-1951.

Carpenter, John Alden, 1876-1951--Correspondence.

Karsavina, Tamara--Photographs.

Pavlova, Anna, 1881-1931.

### Organizations

Adolph Bolm Ballet.

Ballet Intime.

Ballet Theatre (New York, N.Y.)

Ballets russes.

Chicago Civic Opera (Chicago, Ill.)

San Francisco Opera.

### Subjects

Ballet companies--Russia.

Ballet companies--United States.

Ballet dancers--Russia.

Ballet dancers--United States.

Ballet programs.

Ballet--Russia.

Ballet--United States.

Choreographers--Russia.

Choreographers--United States.

Dance schools--United States.

Dance teachers--United States.

### Form/Genre

Artifacts (Object genre)

Clippings (Information artifacts)

Correspondence.  
Photographic prints.  
Programs (Documents)

## Administrative Information

### Provenance

The collection was donated by Bolm's son, Olaf Bolm, in 2002, with additional materials added by Bolm's granddaughter, Wende Hester, in 2009.

### Accruals

No further accruals are expected.

### Processing History

The Adolph Bolm Collection was processed by Judy Estey in 2009. George Kipper edited and coded the finding aid for EAD in 2010.

### Copyright Status

Materials from the Adolph Bolm Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

### Access and Restrictions

The Adolph Bolm Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

### Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Adolph Bolm Collection, Music Division, Library of Congress, Washington, D.C.

## Biographical Note

Adolph Bolm was born in St. Petersburg in 1884, entered the Imperial Ballet School in 1894, and became a dancer with the Maryinsky Theatre in 1903. Bolm spent less than a decade with the company, during which time he led Maryinsky tours to Scandinavia and Europe, and served as partner to ballerina Anna Pavlova. In 1909, he began performing with Serge Diaghilev's Ballets Russes, excelling in character roles such as Pierre in Michel Fokine's *Le Carnaval* (1909) and the Moor in *Petrouchka* (1911). Perhaps his most vivid role was that of the Chief Warrior in Fokine's "Polovtsian Dances," from Act 2 of Aleksandr Borodin's opera *Prince Igor*, a ballet remembered for its particularly savage and exotic choreography. While dancing with the Ballets Russes, Bolm often partnered with ballerina Tamara Karsavina. He danced the Tsarevitch role to her Firebird in *The Firebird* (1910). Bolm left the company in 1917 after sustaining an injury and because Diaghilev was unwilling to allow Bolm to create ballets for the company (Diaghilev instead promoted Vaslav Nijinsky as choreographer). Bolm went to America where he established the touring company Ballet Intime. It was known for its Eastern dance styles and featured such dancers as American Ruth Page, Roshanara, and Michio Ito. In the 1930s, Agnes de Mille and Martha Graham performed as guest artists for the company. In 1918, Bolm choreographed and danced in the ballet *Falling Leaves* for the Broadway revue *Miss 1917*. In 1918-1919, he staged and performed in two Ballets Russes de Serge Diaghilev works, *Le Coq d'Or* and *Petrouchka*, at the Metropolitan Opera House.

He later staged these works, as well as other Ballets Russes ballets, in Buenos Aires and San Francisco.

Bolm spent most of the 1920s in Chicago where he worked as ballet master, premier danseur, and choreographer for the Chicago Civic Opera and the Chicago Allied Artists organization. Two significant ballets that he choreographed during this period were *The Birthday of the Infanta* from 1919, with music by frequent collaborator John Alden Carpenter, and the 1922 ballet *Krazy Kat* based on the cartoon by George Herriman. He created several one-act ballets, often using designs by Nicolas Remisoff, both for the Chicago company and for his own Adolph Bolm Ballet company. The Bolm Ballet toured the United States and frequently featured Ruth Page and guest artist Vera Mirova. Louis Horst provided musical direction. In 1928, the Library of Congress, under the patronage of Elizabeth Sprague Coolidge, commissioned Igor Stravinsky's score *Apollo Musagète* for Bolm. Bolm also premiered the ballets *Arlecchinata*, *Alt-Wien*, and *Pavane pour une Infante Défuncte* at the Library of Congress that year.

During the 1930s Bolm worked in California, acting as ballet master for the San Francisco Opera, and unofficially establishing the San Francisco Ballet, from 1933-1936. He was hired to stage the dance scenes for the film *The Mad Genius* (1930), directed by John Barrymore. It is for this film that Bolm first created his ballet, *Le Ballet Mécanique*. In 1922, Bolm had collaborated on an experimental short film, *Danse Macabre* (to Camille Saint-Saëns' score of the same name) with dancer Ruth Page and director Dudley Murphy. In 1941 he would work on two more films, *The Men in her Life* and *The Corsican Brothers*. Bolm frequently re-mounted and re-choreographed *Le Ballet Mécanique*, presenting it in 1930 at the Hollywood Bowl as *The Spirit of the Factory*, and later under its original title with the San Francisco Opera. He continued to choreograph for the San Francisco Opera, creating works such as *Danse Noble* (1934) and the three-part work, *Bach Cycle* (1936). In 1940, Bolm joined the newly-established Ballet Theatre where he choreographed *Peter and the Wolf* to Sergei Prokofiev's score. He also served as company regisseur from 1942-1943, and staged his version of *Firebird* in 1945. He choreographed his last ballet, *Mephisto*, for the San Francisco Civic Ballet in 1947.

Besides choreographing and staging Ballets Russes works throughout the United States, Bolm also taught, opening studios in Chicago and Hollywood and instructing a generation of American dancers such as Cyd Charisse. He died in 1951 in Hollywood, leaving behind a legacy as dancer, choreographer and teacher.

## Scope and Content Note

The collection consists of materials that document Adolph Bolm's career as a dancer and choreographer in both Russia and the United States throughout the first half of the twentieth century. The Photographs series includes production photographs from the various companies with which Bolm worked, including the Ballets Russes de Serge Diaghilev, Ballet Intime, Adolph Bolm Ballet, Chicago Civic Opera, San Francisco Opera, and the Ballet Theatre (later called the American Ballet Theatre). The Programs series documents Bolm's work with touring and resident companies, including the aforementioned companies. The Advertisements and Pamphlets series contains marketing materials for Ballet Theatre's California tour and advertisements for Bolm's Hollywood and Chicago dance studios. The Articles series includes biographical articles, performance reviews and other press clippings. The Correspondence series contains considerable correspondence between Bolm and composer John Alden Carpenter, a frequent collaborator and family friend. The Business Papers include contracts, financial agreements, travel documents, and an address book. The Anna Pavlova Materials series includes telegrams, letters, and an homage written by Bolm about Pavlova, one of his favorite ballerinas. The Writings series provides detailed biographical information about the early parts of Bolm's life in St. Petersburg, as well as some press materials summarizing his career in the United States. It also includes Rosalind Shaffer De Mille's notes and drafts from interviews with Bolm and others for a biography of Bolm. The Artwork series contains costume designs and paintings. The Commemorative Items and Music Scores series includes two

Igor Stravinsky published scores, one with an inscription, and autograph books containing signatures from many composers and artists.

## Organization of the Adolph Bolm Collection

The Adolph Bolm Collection is organized into ten series:

- Photographs
- Programs
- Advertisements and Pamphlets
- Articles
- Correspondence
- Business Papers
- Anna Pavlova Materials
- Writings
- Artwork
- Commemorative Items and Music Scores

## Description of Series

### *Container*

BOX 1, 4-7, 9

### *Series*

#### Photographs

The Photographs series includes black and white prints of Adolph Bolm's professional portraits. It also includes pictures of him in costume in various Michel Fokine ballets, such as *Le Coq d'Or* and *The Firebird*. Several of these larger portraits (in boxes 4 through 6) are taken with Tamara Karsavina, his frequent partner with Diaghilev's Ballets Russes in such ballets as *Thamar* and *Le Pavillon d'Armide*. There are photographs of Bolm in the role of Chief Warrior in Fokine's "Polovtsian Dances" from the opera *Prince Igor* — a particularly notable role during his tenure with the Ballets Russes. In addition, there are photographs from Bolm's own ballets, such as *Bach Cycle* and *Le Ballet Mécanique*. The latter was an important work in Bolm's choreographic career as he revived it several times in different forms, taking inspiration from the earlier work *The Spirit of the Factory*. The series contains photographs of Bolm with frequent collaborators, such as dancer Ruth Page, his partner at the Ballet Intime and the Adolph Bolm Ballet, composer Igor Stravinsky, who composed *Apollo* for Bolm's *Apollon Musagète* in 1928, and John Alden Carpenter, who composed music for several of Bolm's ballets. One photo shows Ballets Russes impresario Serge Diaghilev on tour in Lausanne in 1915. In addition, the series includes several small snapshots and postcards that show Bolm in costume for several roles, on tour with Ballet Intime, or in rehearsal. The last few folders include photocopies of photographs of Bolm, including one with John Barrymore, director of the film *The Mad Genius*, for which *Le Ballet Mécanique* was created.

Arranged chronologically or alphabetically by title within subseries.

BOX 1-2, 4, 9

#### Programs

The Programs series documents Bolm's choreographic career with several touring and resident companies. It includes programs from the San Francisco Opera, the San Francisco Ballet School, the Chicago Civic Opera, the Chicago Allied Arts organization, and the Adolph Bolm Ballet. *The Hollywood Bowl Magazine* provides details about *The Spirit of the Factory*, one of Bolm's more important ballets.

Beyond detailing his own companies, many of the programs feature Bolm's work with major New York and European dance companies. The Ballet Theatre programs feature Bolm's production of *Peter and the Wolf*, which he choreographed for the company in 1940 and which was performed in New York and on tour over the next four years. Bolm is listed as a company choreographer in Ballet Theatre's souvenir program from 1940 (its founding season), alongside choreographers Michel Fokine, Bronislava Nijinska, Antony Tudor, and Agnes de Mille. Bolm and Tudor are also listed as principal dancers. Other dancers mentioned include Lucia Chase, Nana Gollner, Nora Kaye, Anton Dolin, and Hugh Laing. This souvenir program also includes designs from several works in the Ballet Theatre repertory, synopses of these ballets, and headshots and biographies of the principals and soloists. Souvenir programs from Col. W. de Basil's Ballet Russe 1946-1947 seasons also feature famous dancers. In addition, the series contains 1916-1917 programs from Diaghilev's Ballets Russes' American tour, and the cover of a 1930

program. There are also programs for the Ballet Russe de Monte Carlo under Leonide Massine in 1939 and the same company under Bronislava Nijinska in 1943. These two latter programs feature famous ballet stars such as Alicia Markova, Alexandra Danilova, Frederic Franklin, Maria Tallchief, and such productions as Balanchine's *Serenade*, (described as "originally staged for the late American Ballet"), Nijinska's *The Snow Maiden*, and Igor Schwezoff's *The Red Poppy*. Diaghilev's program lists the company's planned season, includes positive press reviews (several regarding Vaslav Nijinsky), photographs, and a full page color illustration of Léon Bakst's design for *L'Après-Midi d'un Faune*.

Subseries arranged alphabetically and chronologically arranged therein.

BOX 2, 6, 9

#### Advertisements and Pamphlets

The Advertisements and Pamphlets series includes Sol Hurok's marketing materials for Ballet Theatre's tour to California and advertisements for Bolm's various dance studios in Chicago and Hollywood. It also includes a poster for the Maryinsky Ballet's tour to Sweden in 1908 (which Bolm led and where he danced with Anna Pavlova).

Arranged alphabetically.

BOX 2, 5

#### Articles

The Articles series includes photocopies of performance reviews, news features, and press clippings about Bolm's career. It also includes articles by Bolm, including a piece on Native American dance in the *San Francisco Chronicle*, and his views on dance in *Screen Guild Magazine*.

BOX 2-3

#### Correspondence

The bulk of the Correspondence series includes letters and notes from composer John Alden Carpenter from 1932 to 1950. The letters discuss artists, including Stravinsky, ballets, and music from the period. For example, in letters from 1942 and 1940 respectively, Carpenter writes positively about Anthony Tudor's ballets *Pillar of Fire* and *Jardin aux Lilacs*. He also writes about Walt Disney's plan to make a sequel to the 1940 film *Fantasia*, which was to feature Carpenter's *Adventures in a Perambulator*, Stravinsky's *Firebird* and *Petrouchka*, and Prokofiev's *Peter and the Wolf*. In addition, the series contains telegrams sent to Bolm regarding his engagements with different ballet companies, miscellaneous Christmas cards, and correspondence to Bolm's biographer, John Dougherty.

BOX 3-5

#### Business Papers

The Business Papers series includes Bolm's travel documents from Russia, France, and the United States. It also includes his passport, registration certificates for the U.S., and certificate of naturalization. In addition, it contains Bolm's address book from the 1920s and several contracts and financial agreements with various companies, including the Ballet Theatre.

Arranged alphabetically by type of material.

BOX 3

#### Anna Pavlova Materials

The Anna Pavlova Materials series includes a photo of Pavlova and Bolm; telegrams sent by Bolm to others expressing his sorrow at the news of

her death in 1931; an homage written by Bolm about Pavlova; and letters written by Pavlova's family or staff that detail her passing.

BOX 3

### Writings

The Writings series contains unpublished documents about Bolm by various authors, including notes and drafts for a Bolm biography by Rosalind Shaffer de Mille. The series also includes Bolm's recollections of his education in St. Petersburg as told to Vera Carpary, and memories meant to be used in a film by Anna Leontovich. In addition, there is material written by de Mille about a film project on Marie Taglioni, and the making of *La Sylphide*. A copy of Stravinsky's original libretto for *Apollo* is also included.

BOX 5-6

### Artwork

The Artwork series contains five pieces of original works of art. There are three costume designs by Jane Berlandina for Bolm's 1934 ballet *Danse Noble* for the San Francisco Opera. The series also includes Nikolai Roerich's painting of the peasant and dancing bear from the ballet *Petrouchka* (the design for the 1911 Fokine version was by Alexandre Benois) and Troy Kinney's painting of Bolm in *Prince Igor*.

BOX 3-4, 8

### Commemorative Items and Music Scores

The Commemorative Items and Music Scores series includes several miscellaneous items, including two published scores by Stravinsky (one with an inscription), and composer Carlos Salzedo's piano prelude written in honor of the birth of Bolm's son in 1920. In addition, there are two autograph books containing composers' signatures, including Dmitri Shostakovich's, and an envelope bearing Stravinsky's honorary stamp from 1982.



# Container List

<i>Container</i>	<i>Contents</i>
BOX 1, 4-7, 9	<p>Photographs</p> <p>The Photographs series includes black and white prints of Adolph Bolm's professional portraits. It also includes pictures of him in costume in various Michel Fokine ballets, such as <i>Le Coq d'Or</i> and <i>The Firebird</i>. Several of these larger portraits (in boxes 4 through 6) are taken with Tamara Karsavina, his frequent partner with Diaghilev's Ballets Russes in such ballets as <i>Thamar</i> and <i>Le Pavillon d'Armide</i>. There are photographs of Bolm in the role of Chief Warrior in Fokine's "Polovtsian Dances" from the opera <i>Prince Igor</i> — a particularly notable role during his tenure with the Ballets Russes. In addition, there are photographs from Bolm's own ballets, such as <i>Bach Cycle</i> and <i>Le Ballet Mécanique</i>. The latter was an important work in Bolm's choreographic career as he revived it several times in different forms, taking inspiration from the earlier work <i>The Spirit of the Factory</i>. The series contains photographs of Bolm with frequent collaborators, such as dancer Ruth Page, his partner at the Ballet Intime and the Adolph Bolm Ballet, composer Igor Stravinsky, who composed <i>Apollo</i> for Bolm's <i>Apollon Musagète</i> in 1928, and John Alden Carpenter, who composed music for several of Bolm's ballets. One photo shows Ballets Russes impresario Serge Diaghilev on tour in Lausanne in 1915. In addition, the series includes several small snapshots and postcards that show Bolm in costume for several roles, on tour with Ballet Intime, or in rehearsal. The last few folders include photocopies of photographs of Bolm, including one with John Barrymore, director of the film <i>The Mad Genius</i>, for which <i>Le Ballet Mécanique</i> was created.</p> <p>Arranged chronologically or alphabetically by title within subseries.</p>
BOX 1, 4-5, 9	Adolph Bolm alone
BOX-FOLDER 4/1	At Maryinsky School, circa 1903
BOX-FOLDER 1/1	London, 1912
BOX-FOLDER 1/2	Lausanne, 1915
BOX-FOLDER 9/5	Photograph by Albie, 1921
BOX-FOLDER 9/6	Photograph by Robert McAfee, 1923
BOX-FOLDER 9/7	Chicago, 1924
BOX-FOLDER 9/8	Hollywood Bowl, 1931
BOX-FOLDER 1/3, 5/1	Portrait by Stuart O'Brien, 1940
BOX-FOLDER 1/4	Portrait by Eichman, 1942
BOX-FOLDER 1/5	Portrait by Goldberg, 1942
BOX-FOLDER 1/6	Portrait by unknown, 1942
BOX-FOLDER 4/2	Portrait by Baacan, undated
BOX-FOLDER 4/3	Portrait by Goldberg, undated
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# Photographs

## Container

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BOX 1, 4-6, 9	Adolph Bolm in costume
BOX-FOLDER 5/2	<i>Apollon Musagète</i> (1928) Choreography by Adolph Bolm; music by Igor Stravinsky; scenery and costumes by Nicolas Remisoff; premiered by Adolph Bolm Ballet with Chamber Music Society, Washington D.C.
BOX-FOLDER 1/9	<i>Arlecchinata</i> (1928) Choreography by Adolph Bolm; music by Cassanea de Mondonville; sets by Nicolas Remisoff; premiered by Adolph Bolm Ballet with Chamber Music Society, Washington D.C.
BOX-FOLDER 1/10, 4/5	<i>Le Carnaval</i> (1910), as Pierrot Choreography by Michel Fokine; music by Robert Schumann; scenery and costumes by Léon Bakst; premiered by the Maryinsky Ballet at Pavlov Hall, Saint Petersburg, February 20, 1910.
BOX-FOLDER 1/11	<i>Le Coq d'Or</i> (1914) Choreography by Michel Fokine; music by Nikolai Rimsky-Korsakov; scenery and costumes by Natalia Gontcharova; premiered by Diaghilev's Ballets Russes at Théâtre National de l'Opera, Paris, May 24, 1914.
BOX-FOLDER 1/12	<i>Danse Grec</i> (Ballet Intime)
BOX-FOLDER 4/6	<i>Danse Macabre</i> (1922 short film) Choreography by Adolph Bolm; music by Camille Saint-Saëns; directed by Dudley Murphy.
BOX-FOLDER 1/13, 5/3	<i>The Firebird</i> (1910), as the Tsarevitch Choreography by Michel Fokine; music by Igor Stravinsky; scenery by Aleksandr Golovin, costumes by Léon Bakst and Alexander Golovin; premiered by Diaghilev's Ballets Russes at Théâtre National de l'Opera, Paris, June 25, 1910.
BOX-FOLDER 1/14	<i>Giselle</i> (circa 1910) Choreography by Jean Coralli and Jules Perrot; music by Adolphe Adam and Friedrich Burgmüller; scenery by Pierre Ciceri, costumes by Paul Lormier; premiered by Paris Opera Ballet, Théâtre de l'Académie Royale de Musique, June 28, 1841.
BOX-FOLDER 9/11	<i>Javanese Dance</i> , undated
BOX-FOLDER 1/15	"Mozart"
BOX-FOLDER 1/16	<i>Petrouchka</i> (1911), as the Moor Choreography by Michel Fokine; music by Igor Stravinsky; scenery and costumes by Alexandre Benois; premiered by Diaghilev's Ballets Russes, Théâtre du Châtelet, Paris, June 13, 1911.
BOX-FOLDER 6/1	<i>Polovtsian Dances</i> , as Chief Warrior, in <i>Prince Igor</i> , (Act 2) (1909) Choreography by Michel Fokine; music by Aleksandr Borodin; scenery and costumes by Nikolai Roerich; premiered by Diaghilev's Ballets Russes, Théâtre du Châtelet, Paris, May 19, 1909.
BOX-FOLDER 1/17	<i>Sadko</i> (1911) Choreography by Michel Fokine; music by Alexander Tcherepnin; scenery and costumes by Boris Anisfeld; premiered by Diaghilev's Ballets Russes, 1911.
BOX-FOLDER 4/7	<i>Thamar</i> (1912) Choreography by Michel Fokine; music by Mily Balakirev; scenery and costumes by Léon Bakst; premiered by Diaghilev's Ballets Russes in Paris, May 20, 1912.

# Photographs

## *Container*

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BOX 1, 4-5, 9 Adolph Bolm with others

BOX-FOLDER 1/19 Ballet Intime, Washington, D.C., 1917  
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BOX-FOLDER 1/22 Carpenter, John Alden, with Sergei Prokofiev and Igor Stravinsky  
Scrapbook page.  
BOX-FOLDER 1/23 Devi, Ratan, with Michio Ito and Tulle Lindahl  
BOX-FOLDER 1/24 Gallner, Nana and Igor Stravinsky  
BOX-FOLDER 5/4 Karsavina, Tamara, in *Firebird*, 1910  
BOX-FOLDER 1/25, 5/5 Karsavina, Tamara, in *Le Pavillion d'Armide*, circa 1909  
BOX-FOLDER 1/26, 5/6 Karsavina, Tamara, in *Thamar*, 1912  
BOX-FOLDER 1/27 Kirsh, Harry (student at Bolm School for Dance)  
BOX-FOLDER 1/28 Kirsh, Harry and Celine Raddling, students at Bolm School for Dance  
BOX-FOLDER 1/29 New Mexico tribe, 1937  
BOX-FOLDER 1/30, 4/9 Page, Ruth, and others  
BOX-FOLDER 1/31 Pavlova, Anna  
BOX-FOLDER 1/32 Remisoff, Nicolas (Bolm in costume for *Coq d'Or*)  
BOX-FOLDER 1/33 Stravinsky, Igor, 1940  
BOX-FOLDER 1/34, 4/10 Students, Bolm School for Dance  
BOX-FOLDER 1/35 Unidentified others, Bolm School for Dance  
BOX-FOLDER 1/20 With Olaf Bolm (son), 1930; circa 1932  
BOX-FOLDER 9/10 With Ruth Page in *Visions Fugitives*, 1930; circa 1922

BOX 1, 4 Bolm's ballets

BOX-FOLDER 1/36 *Arlecchinata* (1928)  
Curtain design by Remisoff.  
BOX-FOLDER 1/37, 4/11 *Bach Cycle* (1936)  
Music by Johann Sebastian Bach; premiered by the San Francisco Ballet,  
San Francisco, 1936.  
BOX-FOLDER 1/38 *Mephisto*  
Costume design by Eugene Lourié.  
BOX-FOLDER 1/39 *Mephisto* (1947)  
Music by Franz Liszt; costumes by Eugene Lourié; premiered by the San  
Francisco Civic Ballet, San Francisco, 1947.  
BOX-FOLDER 4/12 *Nymphs and Satyr* (Ballet Intime)  
BOX-FOLDER 1/40 *Le Ballet Mécanique* (1933)  
Music by Alexandre Mossolov; originally choreographed for the film *The  
Mad Genius* (1931); costumes by Nicolas Remisoff and Adolph Bolm;  
premiered by the San Francisco Ballet, San Francisco Opera House,  
June 2, 1933.  
BOX-FOLDER 1/41 *The Spirit of the Factory* (1931)  
Music by Alexandre Mossolov; costumes by Corinne; premiered by the  
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BOX 7 Olaf Bolm childhood pictures

## Photographs

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BOX 1, 4, 6            Other photographs

BOX-FOLDER 1/42        Diaghilev, Serge, 1915  
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BOX-FOLDER 1/44        Santa Fe tribe, 1921  
BOX-FOLDER 6/2         Stravinsky, Igor; portrait by Edwin McQuoid  
BOX-FOLDER 4/13        Stravinsky, Igor, 1957  
BOX-FOLDER 1/45        Unknown dancers  
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BOX-FOLDER 1/48        Drawing of Bolm in *Prince Igor* by Eugene Berman  
BOX-FOLDER 1/49        Drawing of Bolm by Jean Park  
BOX-FOLDER 9/9         Drawings of Bolm by Remisoff, 1934  
BOX-FOLDER 1/50        Drawing of Bolm in Spain by unknown  
BOX-FOLDER 4/14        Model of "Mars" for Bolm Ballet  
                              With frame and note from Beata Bolm.  
BOX-FOLDER 1/51        Sketch of Bolm by Vidar  
BOX-FOLDER 1/52        Sculpture of Bolm as "Harlequin" by Gleb Deruginsky  
BOX-FOLDER 1/53        Unknown drawing

BOX 1                  Snapshots

BOX-FOLDER 1/54        Bolm Ballet  
BOX-FOLDER 1/55        Bolm in rehearsal  
BOX-FOLDER 1/56        Bolm on vacation

BOX 1                  Postcards

BOX-FOLDER 1/57        Bolm in costume  
BOX-FOLDER 1/58        Bolm with others; miscellaneous Bolm alone

BOX 1                  Photocopies

BOX-FOLDER 1/59        Bolm in ballets: unknown; *Daphnis and Chloe*  
BOX-FOLDER 1/60        Bolm with John Barrymore on set of *The Mad Genius*, 1930  
BOX-FOLDER 1/61        Diaghilev's Ballets Russes  
BOX-FOLDER 1/62        Pictures from Los Angeles Philharmonic Archives  
BOX-FOLDER 1/63        Sketch of Bolm in *Prince Igor*, by Troy Kinney

BOX 1-2, 4, 9         Programs

The Programs series documents Bolm's choreographic career with several touring and resident companies. It includes programs from the San Francisco Opera, the San Francisco Ballet School, the Chicago Civic Opera, the Chicago Allied Arts organization, and the Adolph Bolm Ballet. *The Hollywood Bowl Magazine* provides details about *The Spirit of the Factory*, one of Bolm's more important ballets.

Beyond detailing his own companies, many of the programs feature Bolm's work with major New York and European dance companies. The Ballet Theatre programs feature Bolm's production of *Peter and the Wolf*, which he choreographed for the company in 1940 and which was performed in New York and on tour over the next four years. Bolm is listed as a company choreographer in Ballet Theatre's souvenir program from 1940 (its founding season), alongside choreographers Michel Fokine, Bronislava Nijinska, Antony Tudor, and Agnes de Mille. Bolm and Tudor are also listed as principal dancers. Other dancers mentioned include Lucia Chase, Nana Gollner, Nora Kaye, Anton Dolin, and Hugh Laing. This souvenir program also includes designs from several works in the Ballet Theatre repertory, synopses of these ballets, and headshots and biographies of the principals and soloists. Souvenir programs from Col. W. de Basil's Ballet Russe 1946-1947 seasons also feature famous dancers. In addition, the series contains 1916-1917 programs from Diaghilev's Ballets Russes' American tour, and the cover of a 1930 program. There are also programs for the Ballet Russe de Monte Carlo under Leonide Massine in 1939 and the same company under Bronislava Nijinska in 1943. These two latter programs feature famous ballet stars such as Alicia Markova, Alexandra Danilova, Frederic Franklin, Maria Tallchief, and such productions as Balanchine's *Serenade*, (described as "originally staged for the late American Ballet"), Nijinska's *The Snow Maiden*, and Igor Schwezoff's *The Red Poppy*. Diaghilev's program lists the company's planned season, includes positive press reviews (several regarding Vaslav Nijinsky), photographs, and a full page color illustration of Léon Bakst's design for *L'Après-Midi d'un Faune*.

Subseries arranged alphabetically and chronologically arranged therein.

## BOX 1

## Adolph Bolm Ballet

- BOX-FOLDER 1/64 Hollywood Bowl, July 28, 1931
- BOX-FOLDER 1/65 Hollywood Bowl, August 12, 1932
- BOX-FOLDER 1/66 *Hollywood Bowl Magazine*, "Symphonies under the stars," August 11-14, 1936
- BOX-FOLDER 1/67 Summer Festival Series, Santa Barbara County Bowl, July 23, 1938
- BOX-FOLDER 1/68 Redlands Community Music Association presents *Adolph Bolm Dancers*, Redlands Bowl, July 29, 1938

## BOX 1

## Ballet Theatre

- BOX-FOLDER 1/69 January 1940
- BOX-FOLDER 1/70 November 1940
- BOX-FOLDER 1/71 February 1940
- BOX-FOLDER 1/72 November 1942
- BOX-FOLDER 1/73 December 1942
- BOX-FOLDER 1/74 January 1943
- BOX-FOLDER 1/75 February 1943
- BOX-FOLDER 1/76 April 1943
- BOX-FOLDER 1/77 May 1943
- BOX-FOLDER 1/78 February 1944

## Programs

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BOX-FOLDER 2/6	1924
BOX-FOLDER 2/7	1925
BOX-FOLDER 2/8	1926
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BOX-FOLDER 2/4	"A Tour of America," October 1916 - February 1917
BOX-FOLDER 2/5	"Les Ballets Russes de Serge de Diaghilev," Paris, 1930
BOX 2	Grand Opera Ballet (Chicago)
BOX-FOLDER 2/9	1919-1920
BOX-FOLDER 2/10	1922-1923
BOX 2, 9	Miscellaneous Programs
BOX-FOLDER 9/1	Library of Congress Festival of Chamber Music, 1928
BOX-FOLDER 9/2	San Francisco Operatic and Ballet School, 1933
BOX-FOLDER 2/11	Original Ballet Russe, 1940
BOX-FOLDER 2/12	San Francisco Civic Ballet, 1947-1948
BOX-FOLDER 2/13	San Francisco Opera
BOX-FOLDER 2/14	Stravinsky programs/reviews
BOX-FOLDER 2/15	Miscellaneous programs collected by Bolm
BOX-FOLDER 2/16	Photocopies of programs
BOX 2, 4	Souvenir Programs
BOX-FOLDER 2/1	Ballet Russe de Monte Carlo
BOX-FOLDER 2/2	S. Hurok presents "The Ballet Russe de Monte Carlo," Philharmonic Auditorium, January 24, 1939
BOX-FOLDER 2/3	<i>Magazine of Celebrities</i> , "L.E. Behymer presents Ballet Russe de Monte Carlo," November-December 1943
BOX-FOLDER 4/15	Col. W. de Basil's Ballet Russe souvenir programs, 1946-1947
BOX 2, 6, 9	Advertisements and Pamphlets The Advertisements and Pamphlets series includes Sol Hurok's marketing materials for Ballet Theatre's tour to California and advertisements for Bolm's various dance studios in Chicago and Hollywood. It also includes a poster for the Maryinsky Ballet's tour to Sweden in 1908 (which Bolm led and where he danced with Anna Pavlova). Arranged alphabetically.
BOX-FOLDER 2/17	Adolph Bolm Ballet
BOX-FOLDER 2/18	Adolph Bolm classes in ballet, Rainbow Studios, Hollywood
BOX-FOLDER 2/19	Adolph Bolm and dance ensemble
BOX-FOLDER 2/20	Adolph Bolm intensive courses, San Francisco Opera Ballet School
BOX-FOLDER 2/21	Adolph Bolm School of Dance, Chicago

## Advertisements and Pamphlets

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BOX-FOLDER 2/23	Exhibition of Theatre Arts, Occidental College, 1940
BOX-FOLDER 2/24	Highland Playhouse, Adolph Bolm School of Dance, Hollywood
BOX-FOLDER 2/25	National Organization of Dance and Affiliated Artists, 1950 Convention
BOX-FOLDER 2/26	Russian Ballet, 1903-1904
BOX-FOLDER 6/3	Swedish poster for the Maryinsky's Ballet's visit 1908
BOX-FOLDER 9/3	"A life for the Tzar," 1936
BOX-FOLDER 9/4	Adolph Bolm and his Ballet Group, undated
BOX 2, 5	Articles The Articles series includes photocopies of performance reviews, news features, and press clippings about Bolm's career. It also includes articles by Bolm, including a piece on Native American dance in the <i>San Francisco Chronicle</i> , and his views on dance in <i>Screen Guild Magazine</i> .
BOX 2, 5	Articles about Bolm
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BOX-FOLDER 2/30	Photocopies of articles on Bolm
BOX-FOLDER 2/31, 5/7	Photocopies of press clippings
BOX 2	Articles by Bolm
BOX-FOLDER 2/32	"Art and Music," <i>San Francisco Chronicle</i> , March 8, 1936
BOX-FOLDER 2/33	"European ballet master gives his impressions of Native American dance," <i>San Francisco Chronicle</i> , September 20, 1936
BOX-FOLDER 2/34	<i>Screen Guild Magazine</i> , "On with the dance," July 1937
BOX-FOLDER 2/35	Photocopies of articles by Bolm
BOX 2-3	Correspondence The bulk of the Correspondence series includes letters and notes from composer John Alden Carpenter from 1932 to 1950. The letters discuss artists, including Stravinsky, ballets, and music from the period. For example, in letters from 1942 and 1940 respectively, Carpenter writes positively about Anthony Tudor's ballets <i>Pillar of Fire</i> and <i>Jardin aux Lilacs</i> . He also writes about Walt Disney's plan to make a sequel to the 1940 film <i>Fantasia</i> , which was to feature Carpenter's <i>Adventures in a Perambulator</i> , Stravinsky's <i>Firebird</i> and <i>Petrouchka</i> , and Prokofiev's <i>Peter and the Wolf</i> . In addition, the series contains telegrams sent to Bolm regarding his engagements with different ballet companies, miscellaneous Christmas cards, and correspondence to Bolm's biographer, John Dougherty.
BOX 2	Carpenter, John Alden to Beata and Adolph Bolm
BOX-FOLDER 2/36	1932
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## Correspondence

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BOX-FOLDER 2/54	1950
BOX-FOLDER 2/55	date unknown
BOX-FOLDER 2/56	Carpenter to Olaf Bolm
BOX-FOLDER 2/60	Correspondence from Beata Bolm to Edna McRae (Photocopies)
BOX 2	Correspondence to Beata Bolm
BOX-FOLDER 2/57	From Ellen Carpenter
BOX-FOLDER 2/58	From Ginny Carpenter Hill
BOX-FOLDER 2/59	Miscellaneous
BOX-FOLDER 2/61	Correspondence to Stravinsky from others
BOX-FOLDER 2/62	Photocopies of Bolm's correspondence
BOX-FOLDER 2/63	Telegrams to Bolm
BOX 3	Miscellaneous correspondence
BOX-FOLDER 3/1	Dougherty, John (Biographer)
BOX-FOLDER 3/2	Christmas cards
BOX-FOLDER 3/3	unknown
BOX 3-5	Business Papers The Business Papers series includes Bolm's travel documents from Russia, France, and the United States. It also includes his passport, registration certificates for the U.S., and certificate of naturalization. In addition, it contains Bolm's address book from the 1920s and several contracts and financial agreements with various companies, including the Ballet Theatre. Arranged alphabetically by type of material.
BOX 3-5	Adolph Bolm
BOX-FOLDER 3/4	Address book from the 1920s
BOX-FOLDER 3/5	Bolm travel documents for U.S.
BOX-FOLDER 3/6	Contracts and financial agreements
BOX-FOLDER 3/7	Declaration of arrival to U.S., 1920, 1921
BOX-FOLDER 3/8	French identification card and certificate, 1920



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BOX-FOLDER 3/11	Notice from Russian Consulate
BOX-FOLDER 3/12	Russian passport
BOX-FOLDER 4/17	Russian travel documents, 1895, 1915
BOX-FOLDER 3/13	Spanish travel document
BOX-FOLDER 4/16	United States Certificate of Naturalization, 1925
BOX-FOLDER 5/8	United States passport, 1925
BOX-FOLDER 3/14	United States passport, 1950
BOX-FOLDER 3/15	United States registration papers, 1919-1920
BOX 3-4	Beata Bolm
BOX-FOLDER 3/16	U.S. Certificate of Naturalization, 1926
BOX-FOLDER 4/18	Russian passport, 1925
BOX-FOLDER 3/17	Miscellaneous: Bolm stationery
BOX 3	Anna Pavlova Materials The Anna Pavlova Materials series includes a photo of Pavlova and Bolm; telegrams sent by Bolm to others expressing his sorrow at the news of her death in 1931; an homage written by Bolm about Pavlova; and letters written by Pavlova's family or staff that detail her passing.
BOX-FOLDER 3/18	Bolm's homage to Pavlova after her death
BOX-FOLDER 3/19	Bolm's telegrams about Pavlova's death
BOX-FOLDER 3/20	Letter to Bolm informing him of Pavlova's death, 1931
BOX-FOLDER 3/21	Photograph of Bolm and Pavlova
BOX-FOLDER 3/22	Letters to Bolm, in Russian, on Pavlova's stationery, from different people
BOX-FOLDER 3/23	Obituary of Pavlova in Russian
BOX 3	Writings The Writings series contains unpublished documents about Bolm by various authors, including notes and drafts for a Bolm biography by Rosalind Shaffer de Mille. The series also includes Bolm's recollections of his education in St. Petersburg as told to Vera Carpary, and memories meant to be used in a film by Anna Leontovich. In addition, there is material written by de Mille about a film project on Marie Taglioni, and the making of <i>La Sylphide</i> . A copy of Stravinsky's original libretto for <i>Apollo</i> is also included.
BOX-FOLDER 3/24	Bolm's recollections and short biographies
BOX-FOLDER 3/25	Eugene Berman article: <i>Saturday Review</i> , "Hail <i>Don Giovanni</i> , Farewell Theater," October 1957, p. 45-65 (Photocopy)
BOX-FOLDER 3/26	Lillian Michell outline and bibliography for Bolm, 1976
BOX-FOLDER 3/27	Rosalind Shaffer De Mille's notes for Bolm biography (Photocopies)
BOX-FOLDER 3/28	Shaffer outline and drafts for Bolm biography, 1951-1952

## Writings

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BOX-FOLDER 3/29	Shaffer's Taglioni project: synopsis and script (Photocopies)
BOX-FOLDER 3/30	Sources and quotes on Bolm
BOX-FOLDER 3/31	Stravinsky's <i>Apollo Musagète</i> libretto, 1943 (Photocopy)
BOX 5-6	Artwork The Artwork series contains five pieces of original works of art. There are three costume designs by Jane Berlandina for Bolm's 1934 ballet <i>Danse Noble</i> for the San Francisco Opera. The series also includes Nikolai Roerich's painting of the peasant and dancing bear from the ballet <i>Petrouchka</i> (the design for the 1911 Fokine version was by Alexandre Benois) and Troy Kinney's painting of Bolm in <i>Prince Igor</i> .
BOX-FOLDER 5/9-11	Jane Berlandina's costume designs for <i>Danse Noble</i>
BOX-FOLDER 6/4	Troy Kinney painting of Adolf Bolm as Chief Warrior in <i>Prince Igor</i>
BOX-FOLDER 6/5	Nikolai Roerich painting of Peasant and Dancing Bear from <i>Petrouchka</i>
BOX 3-4, 8	Commemorative Items and Music Scores The Commemorative Items and Music Scores series includes several miscellaneous items, including two published scores by Stravinsky (one with an inscription), and composer Carlos Salzedo's piano prelude written in honor of the birth of Bolm's son in 1920. In addition, there are two autograph books containing composers' signatures, including Dmitri Shostakovich's, and an envelope bearing Stravinsky's honorary stamp from 1982.
BOX 3-4, 8	Commemorative Items
BOX 8	Autograph books
BOX-FOLDER 3/32	Adolph Bolm Memorial Gift to the Exceptional Children's Foundation, Los Angeles, CA, 1951
BOX-FOLDER 3/33	Igor Stravinsky stamp, Great Americans Series, 1982
BOX-FOLDER 4/22	<i>Studies from the Russian Ballet</i> by E.O. Hoppe Book cover, with table of contents on back.
BOX 4	Published Music Scores
BOX-FOLDER 4/19	<i>Circus Polka</i> , by Igor Stravinsky, 1942
BOX-FOLDER 4/20	<i>Prelude to Olaf Bolm on the occasion of his birth</i> , by Carlos Salzedo, 1920
BOX-FOLDER 4/21	"Star Spangled Banner," harmonized and set for chorus by Igor Stravinsky, 1941